



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

PHOTOGRAPH COLLECTION OF THE LIBRARY

THE Photograph Collection of the Museum Library contains approximately 50,000 mounted photographs, covering in subject material architecture, sculpture, painting, and the minor or decorative arts, of all countries and all ages.

It has been growing since 1905, to meet the varied and changeable demands in the field of art education. It is of practical service to the curators and instructors in the Museum, to teachers of the fine arts and teachers in the schools, to artists, to manufacturers and workers in the industrial arts, for research, for identification of pictures or objects, as material for lantern slides, book, magazine, and newspaper illustration, to lecturers on practically every subject, and so on. In working with these varied interests this department makes valuable use of the books in the Library. In fact, one is the complement of the other.

The majority of the photographs, ranging in size from 8 x 10 inches to 22 x 28 inches, are black and white, or sepia. A small per cent are colored. Of the latter, we have a full set of the Arundel prints, the Medici Series complete to date, a selection of the Alinari prints, and examples of work in color of paintings in a few of the museums in the United States. In addition to these, the bound volumes in the Library containing thousands of colored plates should be noted.

These photographs may be freely consulted in the Library—where they are systematically stored in two

rooms, in cases built especially for them—or taken to classrooms designed for the use of classes, both public and private. The photographs are labeled with sufficient information for identification, and additional material may be had from the card catalogue, or from books. The card catalogue, nearing completion, is an important asset in the work with and for the public. It is a dictionary arrangement, and contains author, gallery, subject, and enough cross-reference cards to make it understood by anyone.

It is unnecessary to draw attention to the kind of use made of the photographs by the curators of the Metropolitan Museum of Art, but it is not amiss to point out that we can be of assistance to curators in other museums through the medium of letters, if it is impossible for them to visit this collection.

Teachers of the History of the Fine Arts will find an almost inexhaustible supply of material in the Library, to supplement and illustrate their talks. We will consider, for instance, that the work of Giotto is to be studied. The teacher appears in person to make a selection, writes or telephones a list, or else leaves it to our discretion. We can produce 225 photographs by Giotto and his pupils, plus a number of profusely illustrated books. If the teacher intends the pupils to study from them as one does a book, they can be used in the Library. If a lecture accompanies them, it is necessary to send the material to a classroom, previously engaged, where it is possible to use lantern slides if so desired, thereby combining the activities of the Reference Library and the Lending

Collections of the Museum. Lists of photographs, representing the periods in art history, are sometimes given by art teachers to pupils as supplementary work, thereby affording the pupils an opportunity for independent work in the Library.

The subject headings in the card catalogue furnish a clue to a mine of information for the teacher of general subjects. It is possible to give material assistance in illustrating the Bible, history, literature, manners and customs, dancing, athletics, animal life, and so forth. Colonial history can be made almost to live again in portraits, architecture, furniture, mural painting of historical scenes, and monuments commemorating brave men and deeds. An intensive study of European history is successful only when the student supplements that work with a comparative study of the arts created in each country. This is made possible by the use of photographs, so classified that we can assemble at short notice material on the Roman, Gothic, Renaissance, and other periods. At the same time, it is a valuable preparation for foreign travel and study.

Artists and artisans will find unlimited resources of inspiration and practical help through the medium of photographs. The sculptor or painter can enrich his ideas from thousands of photographs on sculpture and painting from the earliest times to the present. A fast-growing collection of photographs of the works of American sculptors is a new feature which should invite wide interest. The architect can find here not only photographs of public and domestic architecture, but also many on metalwork,

wood-carving, stonework, etc., which would be an asset in his work. The interior decorator, textile weaver, metal worker, wood-worker, costume designer, in fact, any worker in the arts and crafts, will profit by the practical use of photographs which have been assembled for his needs.

The privilege of copying photographs for publication either in book, magazine, or newspaper, or for lantern slides, is freely given, provided they are not copyrighted.

A collection of photograph dealers' catalogues is available, and assistance given as to the purchase of photographs. We frequently assist patrons in identifying unlabeled photographs.

ALICE FELTON.

THE MUSEUM AND THE ART TRADES

IT IS distinctly a modern concept to credit an art museum with a message for the 'trade.' Yet in the art trades an art museum has great opportunities of effective assistance. Recognizing its potential usefulness in many lines of industrial arts, the Metropolitan Museum appointed three years ago an Associate in Industrial Arts who should take over the work already started in rendering accessible to the trades the resources of the Museum.

An analysis of this field indicated two lines of effort amenable to museum purposes and susceptible to distinct improvement for the public good. First, there are the producers of various kinds of objects of industrial art; second, there are the journals which reach these producers.

A trade journal is in a very direct